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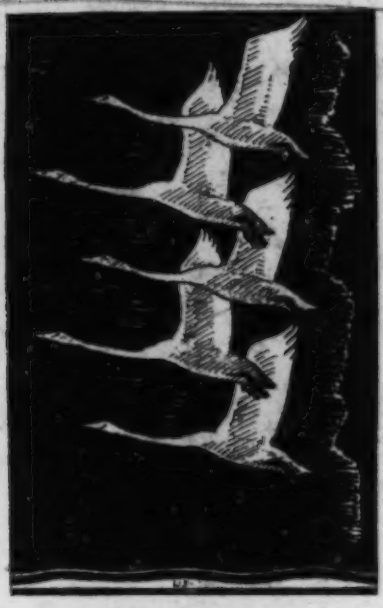

NGU

EXHIBITION OF GRAPHIC ART

LONDON
APRIL
1938

2/-

EXHIBITION
OF
GRAPHIC ART
NGU

NORTHERN GRAPHIC UNION

COMPRISING

DENMARK — FINLAND — ICELAND

NORWAY — SWEDEN

VICTORIA & ALBERT MUSEUM
LONDON
APRIL
1938

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1938

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UNDER THE PATRONAGE

OF

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EARL STANHOPE

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FOREWORD

The initials N. G. U. are those of the Northern Graphic Union, a union of the national organizations of artists working in the graphic arts in Denmark, Finland, Iceland, Norway and Sweden. The N. G. U. thus represents a cultural bloc of the five Northern Countries in the sphere of the graphic arts.

The N. G. U. Exhibition in the Victoria and Albert Museum, which has generously opened its doors for this, our first exhibition outside the Northern Countries, is intended to give an idea of the achievements of Northern graphic art, and is restricted to work done since 1925 by living artists. Those wishing to know more of the earlier phases of this art, from which the present exhibits have evolved, are referred to the prefaces dealing separately with the graphic art of each of the countries represented. Unfortunately Iceland has not been able to send a preface of her own and a larger collection of works, owing to the fact that she has joined the Union at a later date.

Typical of the graphic arts in the Northern Countries is that most of the artists are at the same time painters and colourists. This circumstance lends to Northern graphic art the individuality and freedom that characterize it. To some extent the geographical situation of the Northern Countries

and the resulting long, dark autumn and winter months may be responsible for this; for a time the artist lays aside his brushes, which crave the stimulus of the lighter months, and takes to black and white as a means of self-expression. From this point of view Northern graphic art may be said to reflect the artistic vision in general of the entire generation of Northern artists to-day.

Our own appreciation of this fact encouraged us to believe that there were positive reasons for exhibiting Northern graphic art in London, in that an exhibition of this nature would provide an insight into the artistic life in general of the countries belonging to the Union. We believe also that the individual traits nowadays distinguishing the art of the different participating countries will more readily be recognized and noted from the present selected exhibits than would have been the case with a larger exhibition. Each country has selected its own collection through its representatives on the joint N. G. U. Board — or where another method has been preferred (as in the case of Finland), through a specially appointed committee of experts from outside the N. G. U. Board, on a scale conforming to the relative numbers of graphic artists in each of the participating countries.

The N. G. U. ventures to hope that its first appearance before British art-lovers will meet with sympathetic interest, being well aware of the high repute in which the graphic arts have always been held in England.

The N. G. U. Board takes this opportunity to render its most respectful thanks to the British President of the Board

of Education, the Right Honourable Earl Stanhope, for the honour he has shown the exhibition and the Union by consenting to become Chief Patron of the exhibition.

The Board also wishes to express its special gratitude to the Director of the Victoria and Albert Museum, Sir Eric Maclagan, for consenting to the exhibition and for undertaking the arrangements.

The Board further acknowledges its debt of gratitude to the Ministers of Education and Culture in the participating countries and to the diplomatic representatives of these countries in London for their valuable support as Honorary Presidents of the Exhibition.

Lennart Segerstråle
Finland
President of the N. G. U.

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OF THE CATALOGUE

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DENMARK

DENMARK

In Denmark there was till the middle of the last century no proper graphic art in the sense in which this word is now used, i. e. with emphasis on the individual, fine artistic taste. At that time we had had for several generations an independent art of painting of high value; but here, as in the rest of Europe, the graphic art was mainly a craft, fine and highly developed, but chiefly intended for reproduction.

Since the time of the great artists of the Renaissance and the Baroque time the graphic was everywhere taken over by artisans, able, excellently trained, inventive people, capable of performing to perfection a fine and exact reproduction. Wonderful engravings from the works of the classic masters were produced, and at the end of the 18th century and later, during the greater part of the 19th century, the xylography attained an extraordinary perfection as a means for reproducing drawings and pictures of the day. A new step was made with the invention of the litography (in 1837) which also contributed to the development of the reproduction. As was to be expected Denmark made no exception from the general European situation.

The great change came when the photography at one blow made the whole precise, finely cultivated mechanical reproduction apparatus superfluous. The craft deteriorated, but at a time, when hardly anybody was able to make a proper engraving or xylography, a few artists breaking

entirely new ground began to examine what would be the result of cutting or etching in a copper plate or carving in a wooden block.

The very primitive, entirely self made, self experienced was now desired, and the skill which had to be taught was detected. The result was the modern wood cut appearing as something entirely new. The modern etching, which certainly has its prototypes in Rembrandt and Goya, but nevertheless has become the absolute expression for its time, and finally the litography as well have proved a dramatic agent in the hands of the artists of our day.

In Denmark it was at first the etching which tempted the artist to renewed independent activity, and among the first within this province we should mention Carl Bloch (1834—1890) and Hans Nicolai Hansen (1853—1923), who later, towards the end of the century created a broader picturesque effective technics. The first great name in modern Danish graphic is, however, J. F. Willumsen (b. 1863), who in the end of the eighties published his first etchings: „View over roofs in Elsinore", „Matrimony", „A walking lady", „Fertility" etc. They differ much as to technics, one recalls Carl Bloch (viz. „Matrimony", which at the same time looks as if it were inspired by Henrik Ibsen's dramas), others reveal an unmistakeable French influence. But the essential which distinguishes them from the etchings of former days is chiefly their high artistic quality. Willumsen's first etchings are justly valued as some of the best Danish etchings. In later periods Willumsen has produced a number of other excellent sheets, chiefly in aquatinta technics, often of satirical or political contents of the day.

If one judges the graphic, as we have done, according to its purely artistic quality without being biassed by the merely technical ability, one naturally finds the really great

artists as pioneers in all respects. Consequently, we cannot be astonished that a man of Willumsen's greatness has done considerable things also within the litography and the wood cutting, creating his own style. About 1910 Willumsen began to litograph, and in the following years he produced a number of works both in black and in colours, often playfully and inspiringly, made almost as an improvisation. We refer to the mountain pictures, the Champagne label, the pictures from Spain and Italy, the Watercarrier in Taormina and many others. All the wood cuts belong to the later years.

Poul Christiansen (1855—1933), another noteworthy Danish artist, has left few, but most characteristic etchings. Oluf Hartmann (1879—1910), who died early, etched some fanciful grotesque aquatinta sheets, which have influenced younger artists. Among the older artists we must also draw special attention to Niels Skovgaard (1858—1938) and Niels Larsen Stevns, (b. 1864), to the former on account of his masterful etchings, to the latter chiefly for a number of beautiful coloured litographies. Johan Rohde (1856—1935) has played an important part as regards the litography, while Johannes Larsen, (b. 1867) has been capable of drawing from the difficult old art of xylography the basis for a personal style, in which the union of craft and art has produced such wonderful results as his numerous highly admired wood cuts of animals and birds.

As is natural, the modern Danish wood cut has been influenced from several sources. The effect of Gauguin is surely traced, but Edvard Munch, the ingenious Norwegian artist, has also had a decisive influence. Ernst Zeuthen, (b. 1880) cut a whole series of free copies after Giotto with very original technics, handsomely adapted to the subjects. Among the pioneers we must also mention Axel

Jørgensen, (b. 1883), who about 1908—09 made his first wood cuts from proletarian life. He has worked with all kinds of graphic and in 1920 he founded the Graphic School at the Royal Academy of Fine Arts in Copenhagen.

The new technics of wood cutting was enthusiastically accepted by many artists here. Axel Salto (b. 1889) published in 1916 his first wood cuts, simple silhouettes of deer, horses and birds with refined outlines. His later wood cuts have different, more cubic and spatial features. Accordingly, he now employs a hatched mezzo tint. Ernst Hansen (b. 1892), another artist of great decorative faculties, has formed a simplified style in pure black and white. These two artists have also worked with the litography and the etching. A man of great gifts is Anton Hansen (b. 1891) who has made many drawings of social contents. He has worked especially with the litography.

From Axel Jørgensen's Graphic School at the Royal Academy of Fine Arts proceed a large circle of clever young artists. This institution is at the same time a school and a work shop for practising and experimenting artists. Many of the works exhibited are produced there and printed by the artists themselves. This applies both to the works in black and white and to the more complicated colourprints with several litographic stones and plates.

For many years two unions, „The Graphic Society" and „The Etcher's Union", have formed a valuable link between the artists and the public by publishing graphic sheets and books.

Andreas Friis.

JOHAN VILH. ANDERSEN

1	The Man and the Beast	Woodcut
2	Springtime repr. on page 27	Woodcut
3	Man and Woman	Woodcut
4	Man with an Olivebranch	Woodcut
5	Head of a Man	Woodcut
6	The Gardener	Woodcut

CHR. ASMUSSEN

7	The Chinese Girl	
8	A Painter in Snow	

JOHS. BRITZE

9	Illustrations	Engravings
10	Heraldic Ex Libris	Engravings
11	Illustration	Engravings

H. CHR. BÄRENHOLDT

12	Italian Fishermen	Colour woodcut
13	Horse and Wolf	Woodcut

POUL CHRISTENSEN

14	Banjo players	Etching
15	Island with Factories	Etching
16	Lady reading	Etching

S. CLOD-SVENSSON

17	Etching	
18	Etching	
19	Etching	

BENJAMIN DAHLERUP

20	Six Woodcuts	
21	Four Woodcuts	

KNUD EEL

22	Storm, West Coast of Jutland repr. on page 28	Etching aquatint
23	Storm, West Coast of Jutland	Etching aquatint
24	Landscape	Etching aquatint

ENGBERT

25	Factorygirls	Lito

LEO ESTVAD

26	Leafless Trees	Drypoint
27	Landscape, Jutland	Drypoint
28	Landscape with Dunes	Drypoint
29	Early Spring	Drypoint

ANDREAS FRIIS

30	Portrait	Woodcut
31	A girl in the wood	Woodcut

GITZ JOHANSEN

32	Eskimogirls, Thule	Woodengraving
33	Eskimogirl	Woodengraving
34	Eskimo, North Greenland	Woodengraving
35	Snipe, East Greenland	Woodengraving

NICOLAI HAMMER

36	Saint Germain, Paris	Etching
37	The Townhall in Bremen	Etching

38	Oude Lijds Voorburgswall, Amsterdam	Etching
39	Watertower, Copenhagen	Etching

HARALD HENRIKSEN

40	Winter	Woodcut with colours
41	Winterlandscape	Woodcut with colours

FRANS HENRIQUES

42	The blue Ballet	Colour aquatint 4 plates
43	Ironfoundry	Colour aquatint 4 plates

MARIE HENRIQUES

44	Chinese Mask	Colourlito
45	Archaic Greece	Hore colourlito

EBBA HOLM

46	S. Francesco Assisi	Woodcut
47	Capitol, Ostia	Woodcut
48	Madonna I. S. Luca, Bologna	Woodcut

HOLGER J. JENSEN

49	Etching	
50	Three Portrait-etchings	
51	Two Etchings	

TORBEN JENSEN

52	Portrait of an Artist	Lito
53	Woman reposing	Lito
54	The old Church	The Scaw etching

INGEMANN JØRGENSEN

55	Landscape	Woodcut
56	The Outskirts of the City	Woodcut
57	Village	Woodcut
58	Landscape	Woodcut

ERNST KØIE

59	Aquatint with colours	
60	Aquatint with colours	
61	Aquatint with colours	

JOHANNES LARSEN

62	Flying Swans	Proof woodcut
63	Snipe	Woodcut
64	Man looking after a Sailingvessel	Woodcut
65	Swans repr. on page 29	Woodcut
66	Two Stars	Woodcut
67	A Lapwing	Woodcut

SVEND LINDSTRØM

68	Etching repr. on page 30	
69	Etching	
70	Etching	
71	Etching	
72	Etching	

REIDAR MAGNUS

73	Coffeyhouse	Colourlito
74	Fripper	Colourlito
75	Portrait repr. on page 31	Lito
76	In the Wood	Etching and aquatint
77	Peasant	Dry point
78	Horsemarket	Etching and aquatint

OLAF MARKUSSEN

79 Portrait

HJORTH NIELSEN

80 In the Wood
81 Man and Woman
82 Head of a Girl

KNUD NØRHOLM

83 Landscape Thaw — Etching
84 Rizpah — A study etching

AAGE ROOSE

85 Landscape, Sweden — Woodcut
86 Swedish Village — Woodcut
87 Swedish Village, Harvest
repr. on page 32 — Woodcut

WANDA ROOSE

88 Colour woodcut
89 Colour woodcut

POUL RYTTER

90 Heerous — Woodcut

AXEL SALTO

91 Woodcut
92 Woodcut
93 Woodcut
94 Woodcut
95 Woodcut
96 Woodcut

97 Woodcut
98 Woodcut
99 Woodcut
100 Woodcut repr. on page 33

ASTA RING SCHULTZ

101	The Wheat	Colour woodcut, Two colours
102	Gourd and Snail	Colour woodcut, Two colours
103	Three Hills, Jutland	Colour woodcut, Three colours
104	Landscape, Jutland	Colour woodcut, One colours

CHR. TOM-PETERSEN

105 Four Woodcuts
106 Four Woodcuts

J. F. WILLUMSEN

107	Portrait of the Artist repr. on page 34	Woodcut
108	Portrait of Gersemi Williunsen	Woodcut
109	Portrait of Gersemi Williunsen	Woodcut

MOGENS ZIELER

110 Ninepins Players
111 Soldiers
112 Dreamy
113 Hot Coppers going away

Continuation: Finnish section on page 43

Springtime, Woodcut

Johan Vilh. Andersen

Storm West Coast of Jutland, Etching aquatint

Knud Eel

'29

Swans, Woodcut

Johannes Larsen

DENMARK

DENMARK

Svend Lindström

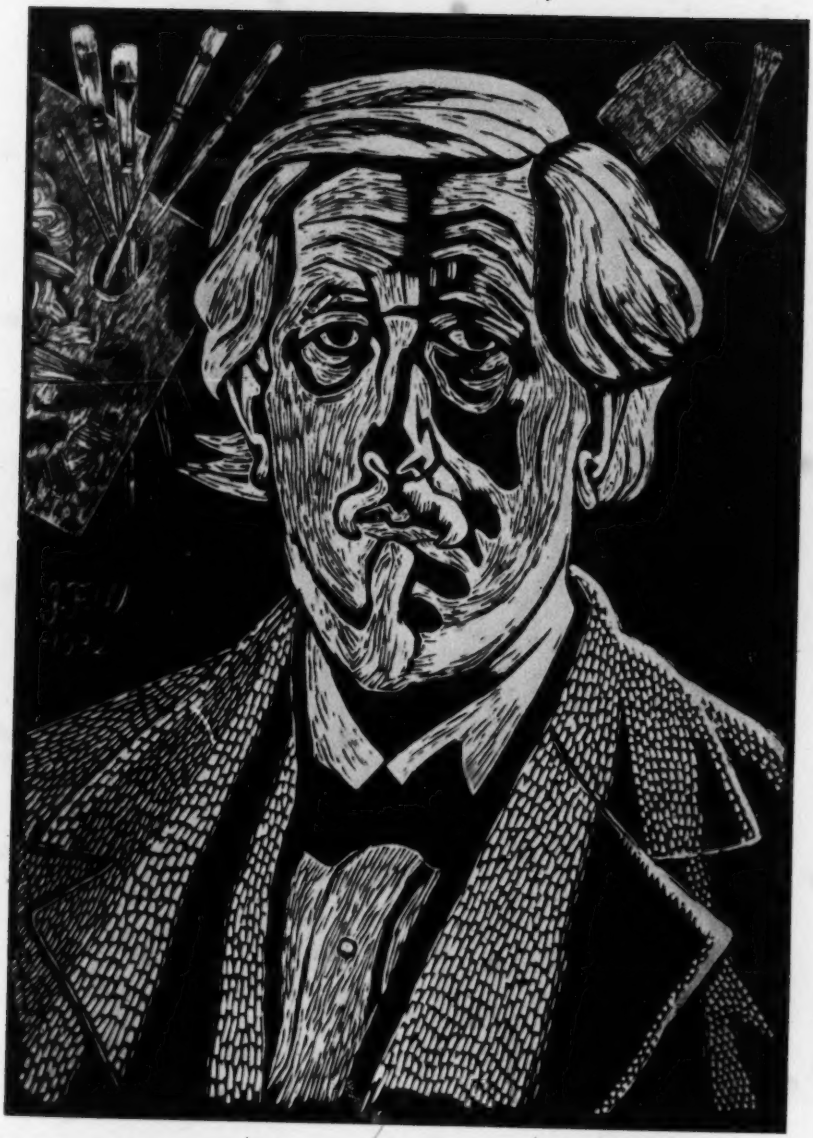
Etching.

Portrait, Lito — Reidar Magnus

Swedish Village Harvest, Woodcut — Aage Roose

Woodcut

Axel Salto



Portrait of the Artist — J. F. Willumsen

FINLAND

FINLAND

Appreciation of the graphic arts as an artistic medium and their practice can be traced back in Finland to the 18th century, but in a stricter artistic sense a Finnish graphic art did not arise until the 1890's. The new movement apparent in the graphic arts at that time in England and the Teutonic countries, based on archaic-classical models deriving from those countries and Italy, aroused the enthusiasm of the foremost and boldest spirit in the art of young Finland, A. Gallen-Kallela. He had enjoyed a reputation since the 1880's as a genial painter of naturalistic genre-subjects taken from the life of the people, but he began his career as a graphic artist, which was to mean so much to Finnish art, under the influence of the archaistic ideals referred to above and in an atmosphere of symbolism. A. Gallen-Kallela, whose position in Finnish art is above all that of a monumental fresco-painter, brought also to his graphic work an originality that raised this branch of art in Finland at one stroke to a high level and gave it an independent direction, a national character and a tradition of its own. In woodcuts and etchings, to which his bold and earnest northern imagination gave life and his intensive feeling for significant line and fine sense of tone, values, form and character, he dealt with subjects from the national epos Kalevala, but also with the lonely landscape of the Finnish wilds and sublime human masks. It is interesting to note how this side of Gallen-Kallela's rich production has con-

tinued to gain in significance and how the artist himself before his death in 1931 returned with new enthusiasm to the graphic arts, once more succeeding in giving form to certain ideals which have gone on living in the work of the new generation.

It is a matter for regret that the limits set to this exhibition, which is restricted to work done since 1925 by living graphic artists or those entitled to be classed with the present generation, prevent the inclusion of work by this pioneer of Finnish graphic art. It is equally regrettable that the work of Gallen-Kallela's pupil Hugo Simberg († 1917), an original and highly imaginative artist, who would probably have found understanding among British art-lovers, could not be included for the same reason. Simberg was obsessed by death-romanticism and etched whimsically macabre plates in a simple and intimate manner.

To complete the picture it should be mentioned that side by side with Gallen-Kallela and in his footsteps, a considerable body of graphic artists developed in Finland at the turn of the century, including artists of international significance. Graphic impulses penetrated to Finland at that time from different sources, from the Scandinavian countries, France and England. A special role as mediator in this respect was played by A. W. Finch († 1930), an artist of British extraction who had worked in his youth in Belgium and France with the Impressionists. After settling in Finland in 1897 this widely-talented artist, who here in the north ripened into an independent creative worker — as painter, ceramic artist and graphic artist — taught at the Art School in Helsinki—Helsingfors, where his influence has been abiding. Finch created lithographs and etchings in which he dealt preferably with landscape subjects in a

pithy, simple painterlike style. Among his companions in a group of artists styling themselves the „Septem Group", Magnus Enckell († 1925) — a noteworthy figure in modern Finnish painting — has produced extremely delicious lithographs in which a sensitive play of line is supplemented by a few rare accents of colour. Ellen Thesleff (b. 1869), of the same generation, merits attention by her original thinly-coloured woodcuts, which in a technical sense are on the border-line of graphic art, but which in their dreamy feminine sensitiveness are something out of the common: northern visions of beauty, northern fata morgana.

After the rich productivity of the turn of the century, a quieter period followed in Finnish graphic art, until quite recently a new activity has been apparent, during which the art has acquired an independent existence. An association of graphic artists „Society of Finnish Graphic Artists",*) was founded in 1930, and has since then held exhibitions and organized various competitions and taken part in joint exhibitions with the other Northern Countries. The collection now sent from Finland to the N. G. U. Exhibition in London aims at providing a general review of the present level of the graphic arts in Finland and of the artists now working in this field — in other words, of the generation now alive after the decease of several noteworthy representatives of the preceding period. It represents the will of the living generation to strive with closed ranks and in a spirit of self-criticism towards new achievements. It is worth noting that of the present exhibits the greater part, about 60 works, have been specially created with a view to the exhibition.

From an historical point of view the exhibition reveals certain tendencies to grouping among the artists and several different phases of development. One older group

*) Suomen Graafilliset Taiteilijat — Finlands Grafiska Konstnärer.

comprises artists of vigorously realistic, rich painterlike qualities: Mikko Oinonen (b. 1883), Oscar Parviainen (b. 1880) and Santeri Salokivi (b. 1886). Oinonen succeeded Finch as teacher of the graphic arts at the Art School in Helsinki — Helsingfors and is thoroughly versed in all technical problems. He began about the year 1906 as a worker in dry point and aquatint and has continued since then to work in these media side by side with his painting, producing few, but all the more individual and beautifully studied works of a strong Finnish-national character. The mezzotint „Portrait of a Woman" in the present exhibition is his latest work. Oscar Parviainen is known especially for his Spanish studies in soft-ground, and Santeri Salokivi for etchings of subjects dealing with life on the Finnish islands.

An artist with a position, perhaps a little restricted, of his own is H. Tandefelt (b. 1882). He aims in his etchings, the themes of which are usually solitary corners of an old fortress or room-interiors, at new stylistic, polished and consciously refined surface effects. In his recent work he has further developed his archaistically inclined style in a manner faintly reminiscent of old Dutch copper engravings. Frans Nyberg (b. 1882), an architect by training, also deals with architectural subjects in his small etchings, but in greater realistic detail.

A strict sense of style characterizes the work also of Erkki Kulovesi (b. 1895), whose graphic work comprises figure-subjects, single figures in classically calm postures. His media are dry point and mezzotint, his aim the neo-idealism of the post-cubist era. Beside his work, that of Torger Enckell and Hjalmar Hagelstam reveals directer and more impulsive artistic strivings.

Newcomers among the graphic artists of the Finnish

capital are the two ambitious artists Reino Harsti and Kaarlo Hilden.

The central figure among the Finnish graphic artists — he being the President of their Society — is at present Lennart Segerstråle (b. 1892). His work comprises both woodcuts and etchings; as an artist he is virile and forceful and seems capable of carrying onward Gallen-Kallela's national tradition equally with those common to the Northern Countries. Segerstråle is a great nature-lover, whose art has grown out of his strivings to depict the bird-life of the north to include also figure compositions drawn from the life of the Finnish islanders. In his production one notes an ever clearer insistence on direct nature impressions and a nobly sober conception of human life; latterly he has succeeded in influsing a sensitive life into his details and in achieving in his copositions as a whole an upstanding monumentality that is often obviously Arctic in character. From etching in aquatint he has gone on in his later work to dry point.

A special group outside of the graphic artists of the capital is formed by the artists from Turku—Åbo, some of whom have studied in England, some in Stockholm. W. Lehmussaari and his brother L. Lehmussaari reveal in their aquatints their leanings towards the British school. Harry Henriksson, who has studied in Stockholm, uses dry point with excellent painterlike effect and a warm feeling for tone values in his landscapes. Edith Wiklund is also a artist from Turku—Åbo. In her etchings, still rather tentative in their grip of form, she achieves a beautiful rich light and tender half-tones. Yet another artist from Turku—Åbo is Greta Schalin, who has created fascinating small flower-pieces and landscapes, many from the banks of the Seine.

The exhibits of Finnish graphic art will reveal how much there is still of the beginner in this art and how brief its traditions are, but also, it is to be hoped, its real individuality, its sober strength, its unaffected imaginativeness, its honest naturalness. The graphic arts in Finland are an essential element in the country's modern art.

Onni Okkonen.
Professor of Art at the University
of Helsinki — Helsingfors.

TOIVO JOH. ANTTILA

114	Turku Cathedral	Aquatint
115	Turku Castle	Aquatint

BRUNO ASPELIN, 1870

116	Evening	Soft ground etching

AUG. BACKMAN

117	Rovaniemi	Aquatint

TORGER ENCKELL

118	Portrait of the Artist	Dry point

HJALMAR HAGELSTAM, 1899

119	In a Harbour Café	Etching

REINO HARSTI, 1900

120	The Lane	Etching
121	Portrait of the Artist	Etching
122	Morning	Etching
123	The Yard	Etching
124	The Knitter	Etching

HARRY HENRIKSSON

125	The Village	Dry point
126	Early Spring	Dry point
127	Viaduct at Näsijärvi	Dry point
128	The Shipyard	Dry point
129	Figure Scene in the Islands	Dry point
130	Figure Scene in the Islands	Dry point

KAARLO HILDEN, 1886

131	Landscape	Mezzotint (roulette)
132	Girl's Head	Dry point
133	Winter	Aquatint
134	In the Harbour	Aquatint

ERKKI KULOVESI, 1895

135	Mother and Child	Aquatint and line
136	The Artist's Wife	Mezzotint (roulette)
137	Head	Dry point
138	Darning	Etching
139	The Machine Shop repr. on page 49	Etching
140	The Sausage Vendor	Etching
141	Studio Interior	Etching

LAURI LEHMUSSAARI, 1895

142	Evening Prayer	Aquatint
143	Light	Aquatint

VILJO LEHMUSSAARI

144	Winter	Aquatint
145	Fog	Aquatint

FRANS NYBERG, 1882

146	Mill in the Forest	Etching
147	Harbour Scene	Etching
148	Harbour Scene	Etching
149	Church Steeple	Etching

MIKKO OINONEN, 1883

150	The Artist's Mother	Aquatint
151	Portrait of a Woman repr. on page 51	Mezzotint (roulette)
152	A Kalevala Bard	Mezzotint (roulette)

OSCAR PARVIAINEN

153	Martique	Etching
154	Builders at Work	Soft ground etching
155	Arabs	Aquatint and etching
156	Africa	Soft ground etching

TUULIKKI PIETILÄ

157	Coast at Ratina	Mixed technique

PAAVO SAINIO

158	The Old Bath-house	Etching

SANTERI SALOKIVI, 1886

159	River Aurajoki repr. on page 50	Etching
160	Storm	Etching
161	Farm in the Archipelago	Etching
162	Portrait of the Artist	Etching

GRETA SCHALIN, 1897

163	Pont Neuf Paris	Dry point
164	Pont Neuf, Paris	Dry point
165	Roofs in Zürich	Aquatint and line
166	Ventimiglia	Aquatint
167	Chrysanthemums	Aquatint
168	The Lighter	Dry point
169	Flower	Etching

LENNART SEGERSTRÅLE, 1892

170	The Lynx-hunters	Dry point
171	Poverty	Dry point
172	Cranes	Dry point
173	Geese	Dry point
174	The Seal-hunters repr. on page 52	Dry point
175	Swans	Dry point
176	The Sailor	Woodcut
177	Christ Stilling the Waves	Woodcut
178	Pieta	Dry point

LAILA SÄILÄ

179	Winter	Aquatint and line

HEIKKI TANDEFELT, 1882

180	The Old Cannon	Etching
181	Gateway to the Suomenlinna Fortress	Etching
182	Interior repr. on page 53	Etching
183	Olavinlinna Castle	Etching
184	Sunshine and Rain	Etching

ERKKI TANTTU, 1907

185	The Refugees	Woodcut

ELLEN THESLEFF, 1869

186	Spring	Woodcut
187	Florence	Woodcut
188	Mother	Woodcut
189	„Nocturne"	Woodcut

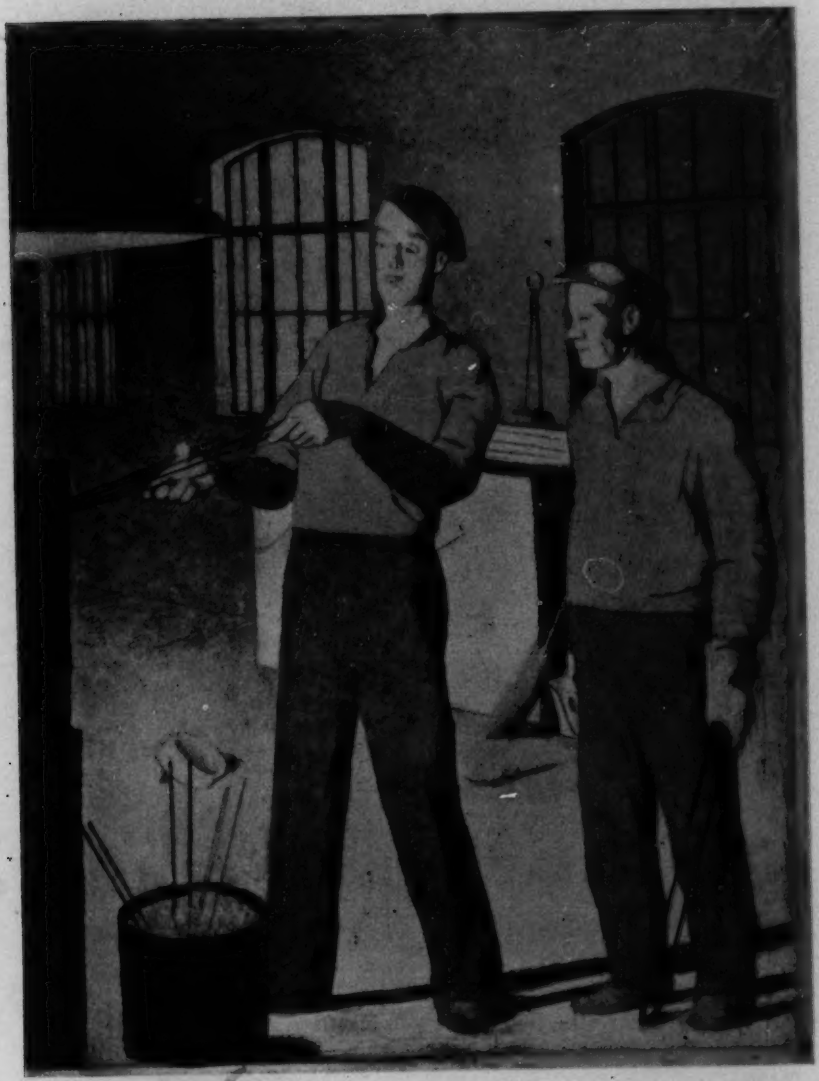
AUKUSTI TUHKA

190	Aurora Borealis	Woodcut

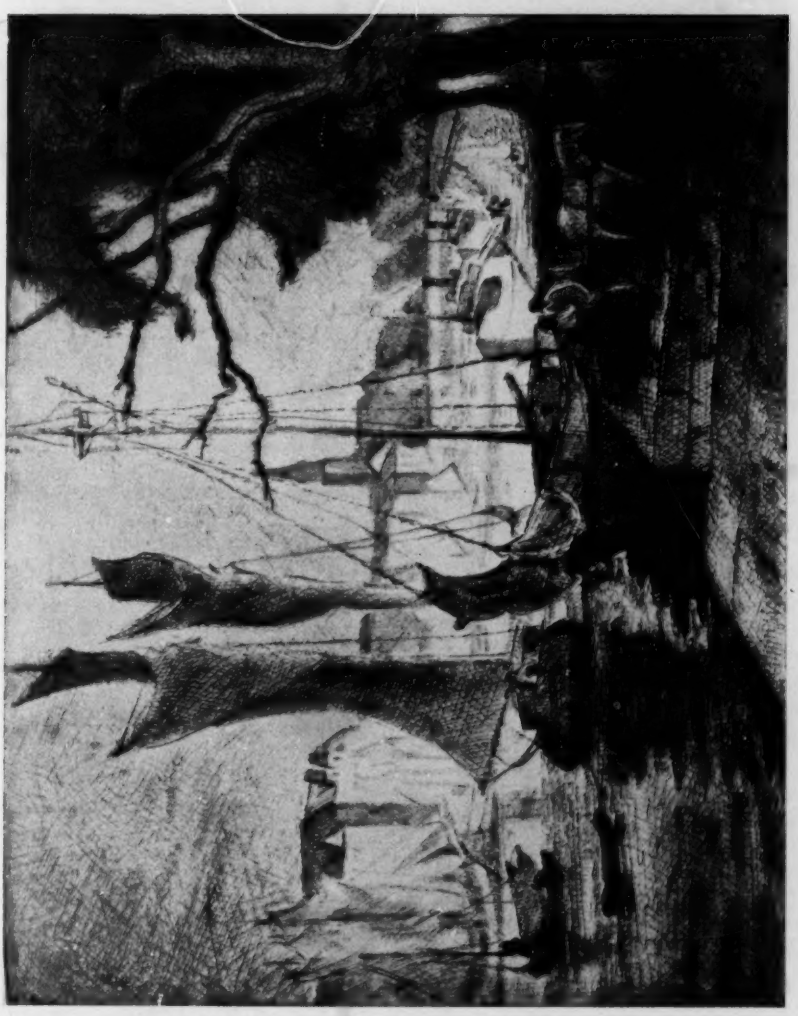
EDITH WIKLUND

191	The Old Sawmill	Etching
192	Harbour Scene	Dry point
193	From Skeppsbro Bridge	Etching
194	An Evening Hour repr. on page 54	Dry point
195	Market Scene	Dry point
196	Roofs in Winter	Etching

Continuation: Iceland section on page 57

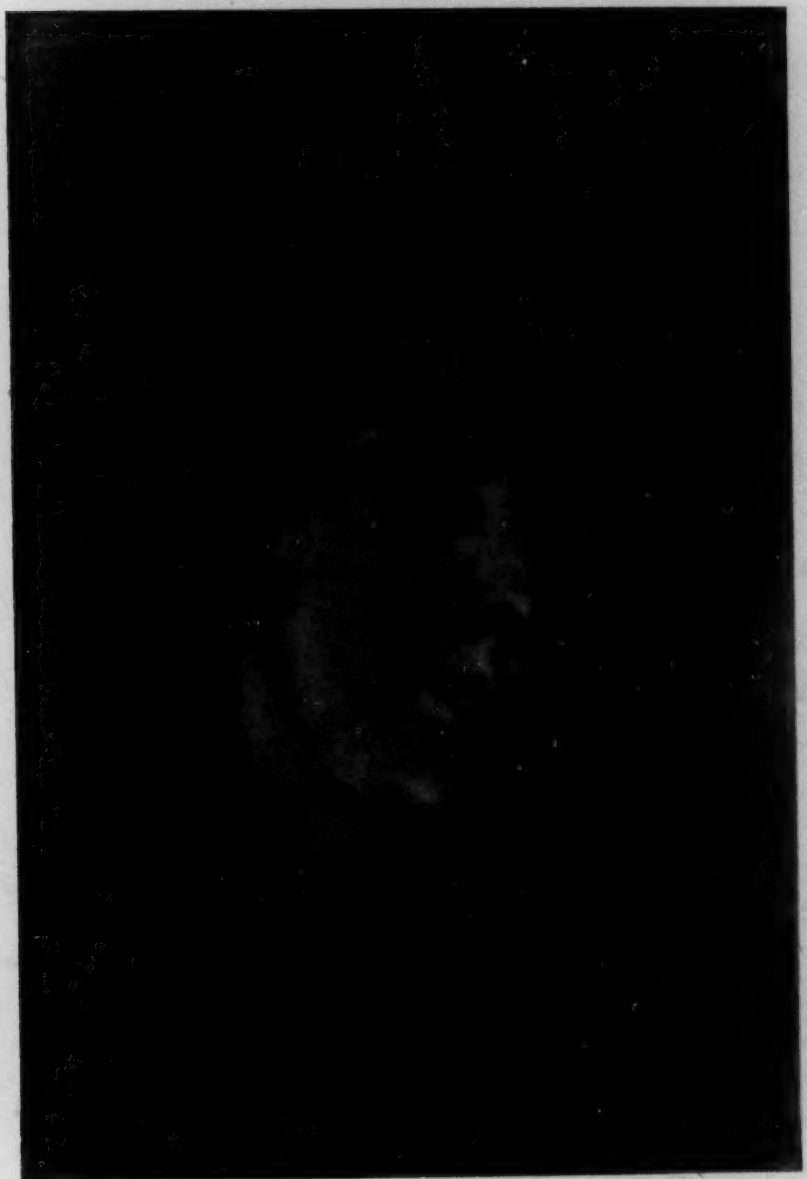


The Machine Shop, Etching — Erkki Kulovesi

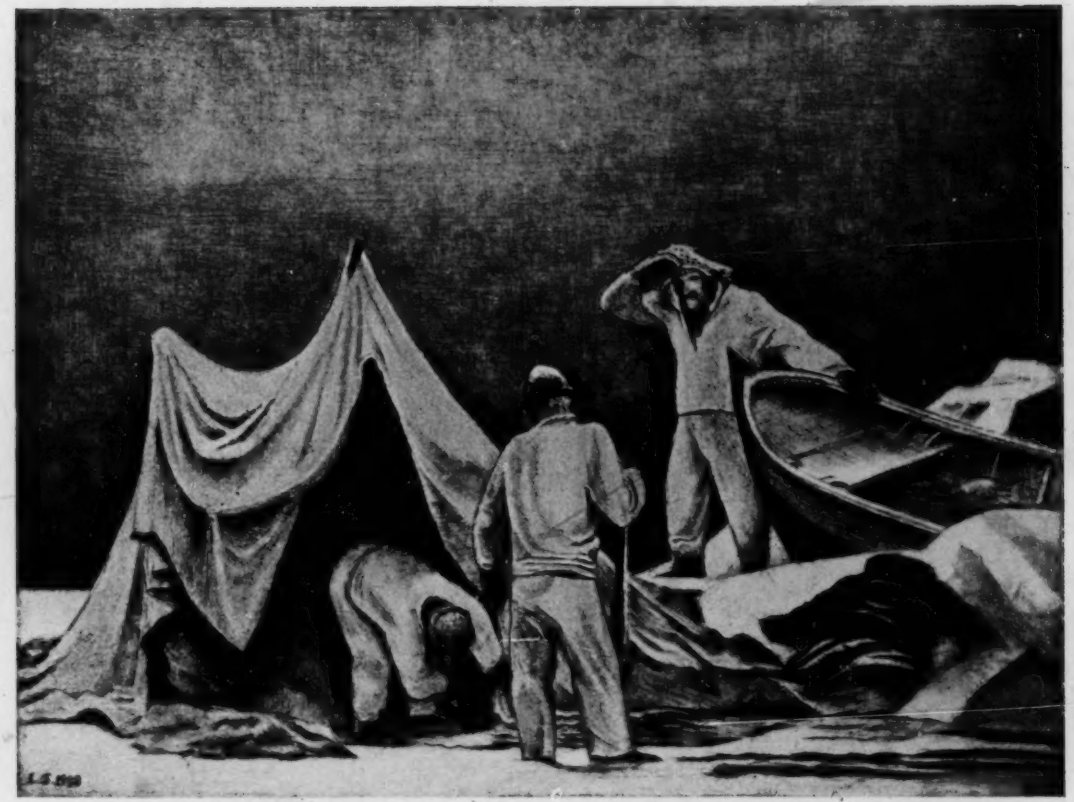


River Aurajoki, Etching

Santeri Salokivi

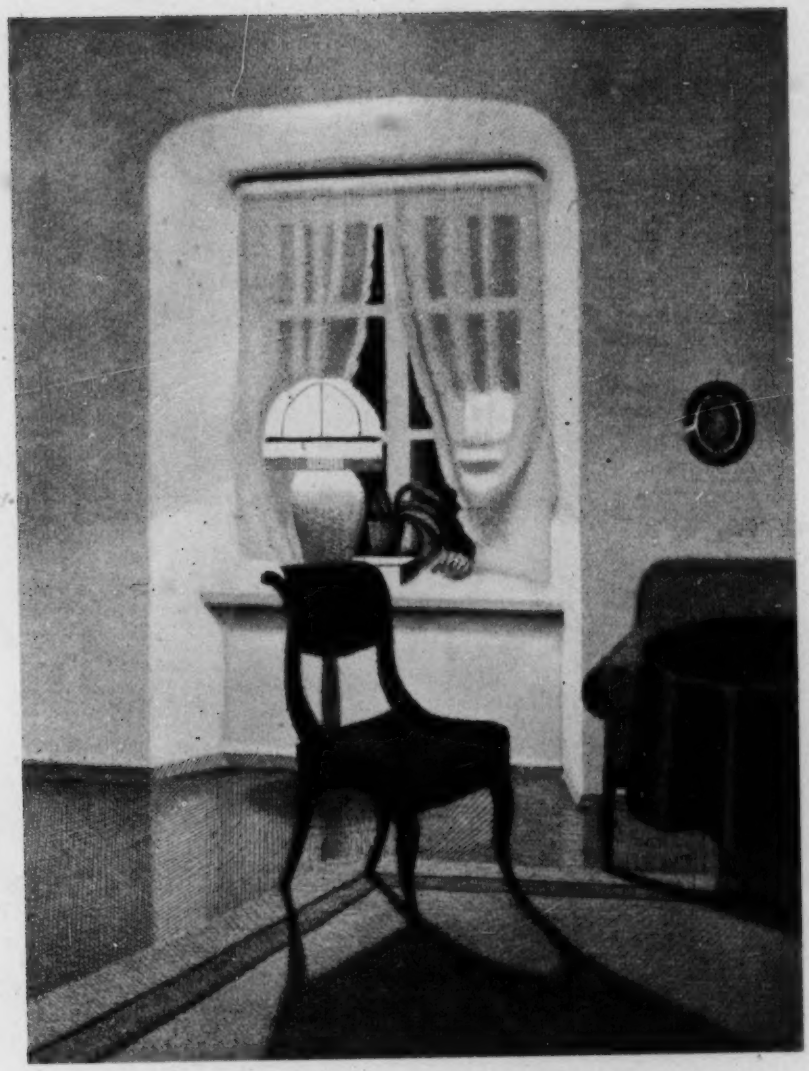


Portrait of a Woman, Mezzotint (roulette) Mikko Oinonen



The Seal-hunters, Dry point

Lennart Segerstråle



Interior, Etching

Heikki Tandefelt

An Evening Hour, Dry point

Edith Wiklund

ICELAND

ICELAND

JON ENGILBERTS

197	My wife	Woodcut
198	Grief	Woodcut

KRISTINN PETURSSON

199	Fishing huts	Etching
200	Sheep shed	Etching

GUNNLANGUR OSCAR SCEVING

201	Rest repr. on page 59	Woodcut
202	Two Woman	Woodcut

Continuation: Norwegian section on page 65

Rest, Woodcut — Gunnlangur Oscar Sceving

NORWAY

NORWAY

Norway's scenery — wild and virgin — gave the line-engravers in the 17th and 18th century numerous and popular motives.

But is was almost entirely foreigners who combed the country for motives for their wild and romantic sceneries or placid idyls — in the taste of the time.

These pictures, often issued in series under the title as „Voyages pittoresques" or „Picturesque Scenery of Norway" have mostly no artistic value. Of those who still have our interest, is among others, the Englishman John William Edy, who travelled in Norway in the summer of 1800, and the engraver H. A. Grasch, who was German born but became a citizen of Norway.

Not until about 100 years ago was an etching produced by a native-born Norwegian, and by no less a person than the founder of Norwegian painting I. C. C. Dahl. But his, Thomas Fearnley's and a few others' works in this medium were only sporadic attempts.

Toward the end of the 19th century there were several artists working in graphic art. But it was the opening in 1899 of a class for etching, lithography and woodcut at „The Royal School of Art and Design" in Oslo that gave an impetus to graphic art in Norway.

Nearly every Norwegian artist, who has worked in graphic art, has attended the class and learned there the technics of this art.

Some young artists, who in graphic art had found a natural means for their expression, formed in 1919 a society for joint interests. The society „Norske Grafikere" (Norwegian Graphic Artists) has in the past years worked much to the benefit of graphic art and its followers. It has had a stimulating effect on its members in its demand for better understanding and utilization of the peculiarities of graphic art. And it has managed to get its own printing-establishment in Oslo. The society has by numerous collective exhibitions stimulated and advanced the interest for graphic art in Norway.

But the interest and understanding is of course first created by the artists themselves and their work. Thus we do not mention any names. We want the pictures to speak for themselves.

The society, „Norske Grafikere" adhering to the „Northern Graphic Union", which is sponsoring this exhibition in London, hopes that the exhibition of Norwegian graphic art of to-day will show, that there may be found in Norway some interesting artists who are worthy of the attention of the English public, so conversant in graphic art.
Oslo, in February 1938.

Kristofer Eriksen.
Etcher and sculptor.

SØREN BEGBY, 1907

203	Labourer	Linocut
204	Child	Linocut

ROAR M. BYE, 1895

205	Lady with green hat	Monotype
206	Summer	Monotype
207	The Widow	Dry point

NINI BØ, 1898

208	Illustration to a romance by Ragnh. Jølsen	Litho
209	Illustration to a romance by Olav Duun	Litho
210	Illustration to a romance by Olav Duun	Woodcut

CHRISTIAN CHRISTENSEN

211	The Isterdals-pinnacles repr. on page 71	Etching
212	September	Etching
213	Evening	Etching and aquatint

CHRIX DAHL, 1906

214	Beggars	Etching
215	Courtyard in Napoli	Etching
216	Gipsies on the Campagna	Etching

RAGNHILD ENDER, 1886

217	Norwegian Chalet	Lithograph
218	Old Mantain-farm repr. on page 72	Aquatint
219	Chapel Val Ferret	Litho

KRISTOFER ERIKSEN, 1889

220	Deserted Farm	Aquatint
221	Fridtjof Nansen	Etching
222	Summer	Etching

ALFRED HAMMARBÆCK, 1891

223	Whaler in Dry-dock	Etching
224	Sunrise (Setesdal)	Dry point
225	Bronco-riding IV	Dry point

LILLA HELLESEN, 1902

226	Exiles listening to the music of their native land	Litho
227	From Paris	Litho
228	Boy from Martinique	Litho

HANS HOLM, 1878

229	Oslo harbour	Colourlitho
230	The painter Laureng	Litho
231	The artist's wife repr. on page 73	Litho

OLAF M. HOLWECH, 1896

232	Siena	Etching
233	The Old Smithy, Siena	Dry point
234	Construction-gang	Etching

ALFHILD BØRSUM-JOHNSEN

235	Rocky Coast	Etching
236	After the Bath	Soft ground
237	Spring Evening	Aquatint

SVERRE JOHNSEN, 1884

238	Helleskilen	Woodcut
239	Stormy Weather	Colour woodcut
240	Spring Thaw	Woodcut

JOHAN LIE-GJEMRE, 1900

241	Crusification-night	Woodcut
242	Magne	Woodcut
243	Angelita (Madrid)	Woodcut

SOLVEIG KAURIN-NIC

244	Hanneri Portrait of a norwegian girl	Woodcut
245	Spania 1935	Woodcut
246	Gran Corrida Goyesca	Woodcut

JOHAN NORDHAGEN, 1856

247	Great Grandmother at the spinning wheel	Etching
248	Old Birch in evening-sun	Litho
249	Interior from the Church of Maria, Bergen	Etching

JENNY RØED

250	Mathematics cannot lie, said the boy. He had figured out, he was older than his father	Linocut
251	The Pride of Youth is modesty	Colour linocut
252	Moonlight repr. on page 74	Colour linocut

KRISTOFER SINDING-LARSEN, 1873

253	The Composer Christian Sinding	Litho
254	Young Girl on Balcony repr. on page 75	Litho
255	Eventide	Litho

H. K. STABELL, 1874

256	Moscè Sidi Mahres, Tunis	Colour woodcut
257	News	Litho
258	Old Artist	Litho

EINAR STENSBY, 1888

259	Winter	Etching
260	Old Sailship-yard, Arendal	Etching
261	The Harbour	Dry point

TERJE STRAND

262	The Confidence-man	Litho
263	Head of the Saviour	Colour woodcut
264	People on the road of Darkness (from Herman Wildenwey)	Colour woodcut

RALPH A. STYKER

265	From Piperviken docks, Oslo	Litho
266	From the old parts of Oslo	Soft ground
267	Norwegian Church Rotherhithe, London	Litho

ØIVIND SØRENSEN, 1887

268	Fighting Stallions	Colour linocut
269	Peasant women	Linocut
270	Procession in Brittany	Linocut

ERIK WERENSKIOLD, 1855

271	The Falcon-pinnacle	Litho
272	The Barn-bridge	Litho
273	Braiding the hair	Litho

OLAF WILLUMS, 1886

274	Illustrations to Norwegian Ballads	Woodcut trial proofs
275	Illustrations to Norwegian Ballads	Woodcut trial proofs
276	Legend	Litho

Continuation: Swedish section on page 91

The Isterdals-pinnacles, Etching

Christian Christensen

Old Mantain-farm, Aquatint

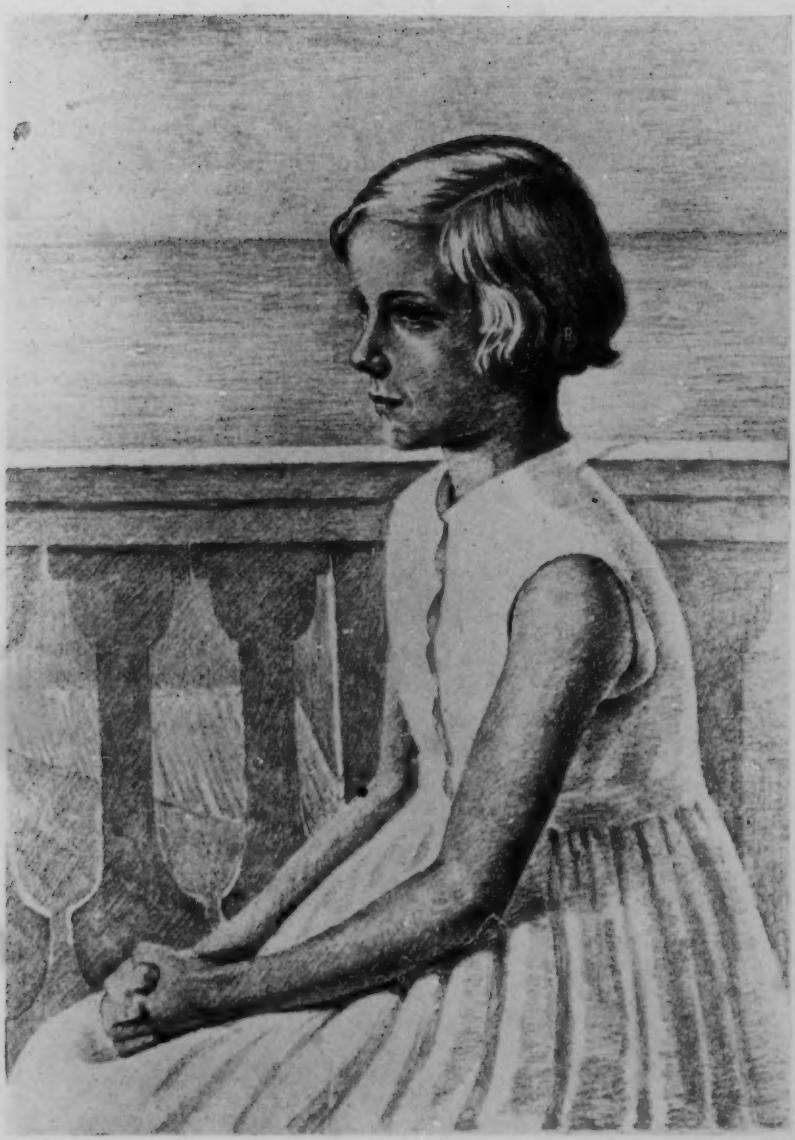
Ragnhild Ender

The artist's wife, Lito

Hans Holm

Moonlight, Colour linocut

Jenny Reed



Young Girl on Balcony, Litho — Kristofer Sinding-Larsen

SWEDEN

SWEDEN

During the first two decades of the present century, the great name, overshadowing those of all other Swedish artists, not least in the sphere of graphic work, was that of Zorn. Even beyond the boundaries of Sweden, Zorn's importance as a genuine portrait- and figure painter and as a genial etcher was, we think, so well known that he needs no introduction here. In a word, he is the one Swedish artist of modern times to be found in the ranks of international masters.

Anders Zorn, a pupil of the Swedish etcher Axel Herman Hägg (Haig), who was schooled and domiciled in England and was the delineator of the beauty of Gothic cathedrals, is also deeply indebted to the English graphic art of his time, forming, as it did, one of the grounds on which his own work as an engraver was based.

We are tempted to say that this pupilship of Zorn's formed a directive for a younger generation of Swedish graphic artists, for, direct or indirectly, many, nay, most of them, have become followers of the aristocratic Anglo-Saxon tradition, whose foremost representatives are artists such as Seymour, Haden, Whistler and Muirhead Bone. They have discovered another source of inspiration in the French graphic work of the nineteenth century, amidst which Meryon's star shone with the clearest radiance. On the whole, however, it is England that has traced out the chief pathway for Swedish engravers.

In some measure, it is undoubtedly due to the brilliant success enjoyed by Zorn as an etcher that our younger Swedish graphic art has come to such rich, great blossoming. In his own country, however, he has scarcely had any direct successors, and has never formed a school in the real sense of the term.

Even those artists who, personally, were closest to Zorn — Louis Sparre and Albert Engström, for instance — have, as a matter of fact, pursued their own paths. Sparre may be regarded as a typical cosmopolite, both in respect to choice of subjects and to technique. His art is most finely displayed in smaller efforts; „towered cities" and marine views, fine in tone; portraits, somewhat impressionistic in form but all-revealing of the personality. Most of them are etchings.

Distinctively Scandinavian in temperament and an employer of specially vigorous material is Albert Engström, the most prominent Swedish delineator of the humorous, who is, in addition, as a describer of popular life, an author of no inconsiderable standing. Among still living graphists of the now older generation there is none who can, like Engström, so skilfully mirror in his art national peculiarities, whether with full-blooded humour he reproduces a drastic scene from peasant- or humbler life, or in his etchings and lithographs he so pictures a notable personage in the world of culture that „he who runs may read". Among the most distinctively Engström works are his mingled land- and sea-scapes from the Swedish archipelago, at once austere and „stämningful" *). In his healthy, straightforward realism he is not far from Zorn, but his style as a graphist is entirely his own: that of the delineator.

*) „Stämning" is a mood, a feeling, which seizes one on seeing or hearing anything grand, beautiful, majestic, terrible, etc. (Trans.).

Among the older generation of Swedish graphists, the lyrical feature in interpretations of the landscape of the country is, perhaps, most finely represented by H. R. H. Prince Eugen. His production in this branch of engraved art is relatively small, but is of weight from its combination of human and artistic qualities. — To this generation belong, too, a couple of architects, Hjalmar Molin and Ferdinand Boberg, whose etchings may be characterized as being related to Brangwyn's work. And if, à tout prix, one would like to mention two artists who, fairly evidently, have received some stamp from Zorn's graphic work, those names will be those of Ernst Küsel and Hilding Nyman (1870—1937).

One of the most peculiar of Swedish graphists was the self-taught Gustaf Isander (1863—1929) Until the age of fifty he supported himself as a waiter at one or other of the small restaurants in Stockholm, but during the last ten years of a life of many cares he devoted himself entirely to art. „It was in 1917", says Gunnar Jungmarker, one of his biographers, that he made his first plate, and his labours are represented by no more than ten sheets, but then, his technique demanded infinite time and care. His was not the freely running line, the special effects of the technicist, but he manipulated his needle much in the same way as the old copperplatists did their gravers, always removing the burr from the lines.

It is from about 1910 that we note the first blossoms of the now richly flowering modern Swedish graphic work. It was in that year there was established the Association: „Grafiska Sällskapet", followed soon after (1912) by „Originalträsnitt" (Original Woodcuts). The older generation of artists had, as a rule, devoted themselves to white-and-black work merely as a hobby, as a way, more

or less seriously pursued, of spending leisure hours. But now there arose a generation of specialists in this branch, a generation which devoted quite another degree of interest to the expression of art by graphic means. Wood engraving underwent a renaissance. In the front rank of its exponents stood, and still stand, Harriet Sundström, Arthur Sahlén and Sigge Bergström. It was Sahlén who, together with Harriet Sundström, in 1912, founded the Society „Originalträsnitt". The „Hand-press Printers", whose productions have gained distinction at several Exhibitions abroad (inter alia, at Paris, 1925), was established by Sahlén and others in 1916. Both Sahlén and Sundström have made meritorius efforts to obtain high pressure work of quality, and have actively contributed to awakening interest in this form of art.

Harriet Sundström's „ex libris" are characterized by an austere, clear style and their decorative air. Sahlén has gained instruction from such international masters as Vallotton and Nicholson, but he has also followed the older Swedish tradition whose most immediate and characteristic productions are the so-called „kistebreven" (old-time „penny, plain or two-pence coloured" prints). As a graphic artist, his subjects embrace portraits, town views and landscapes.

Sigge Bergström, more than the other Swedish wood engravers, has a distinctive Scandinavian temperament which has found its clearest expression in a suite of winter landscapes with effective contrasts in white and black, a feature which is prominent in his portraits, too, best, perhaps, in his monumental „Verner von Heidenstam" (a writer of patriotic Swedish verse and prose) which is one of Bergström's most personal works.

Other appreciated Swedish wood-engravers are:

Gerda Nordling, Maja Fjaestad and Siri Magnus-Lagercrantz, together with Eric Lange and Carl O. Petersen, both best known as book-illustrators. Petersen has long been resident in Germany where he is one of the most valued artists on the staff of „Simplicissimus".

But even if, during the period 1910—1920, wood engraving dominated the Swedish graphic world, experiments were made along other lines as well. In lithography, efforts were made in general to attain softer and more atmospherical effects. This holds good both as regards illustrators of animal life and of landscapes, such as the Scanians, Ernst Norlind, Hjalmar Asp and Emil Johanson-Thor, and also in respect to specialists in figures and interiors; Hjalmar Stråat, for instance. A number of our most prominent decorators, illustrators and sketchers, however, such as Olle Hjortzberg — best known by his monumental church-frescoes —, Eigil Schwab, Torsten Schonberg and Ossian Elgström, found line etching most in agreement with their intentions, and their example was followed by many others. But, in general, all these last-named artists, in accordance with the taste of the times, paid more consideration to clear, decorative effect than to an intimate and finely toned result. On the whole, consequently, it may be said that it was left to the generation that followed to create a graphic art which works with pure cultivations of black and white intended for the small-scale picture and its more intimate enjoyment.

The transition to this conception of style — which may be said to predominate among our best graphic artists of the younger and the very youngest generation — has been marked by a number of important contributions. In addition to the above-mentioned Asp, Johanson-Thor and

Stråat, we find etchers such as Jurgen Wrangel, Hamborn, Magnusson, Knut Jansson and Wallert, Axel Fridell, Harald Sallberg, Eric Detthow, David Tägtström, Reinhold von Rosen and Bull Hedlund, most of them employing either the etcher's needle or dry point. Wood engravers are represented here by Waldemar Bernhard, Hugo Gehlin and Pär Siegård; lithographers by Ossian Elgström and Yngve Berg. It is in the ranks of the artists just mentioned that we must seek for the élite of Swedish graphists of the present day.

Ossian Elgström is, undoubtedly, one of the most original and — in spite of all that is bizarre in his production — one of the most Scandinavian figures in the art of the Sweden of to-day. When he does not go back to long vanished times and to dim legend, Elgström takes his motifs from such distant tracts of our country as Lapland, and from Iceland and Greenland, Grotesque, burlesque and not seldom coarse in his conceptions, and fearless of the cruel and the bloody as he is, still there is something of real, wild mysticism in his pictures, the form he has chosen to adopt being closely related to the primitive, east-asiatic art which has been one of his sources of inspiration. Elgström, as a graphist, has displayed his unrestrained temperament and his astounding whimsicalities most originally in a series of immense lithographs, the motifs of which have been taken from the Edda.

There is every reason to mention here the name of Axel Fridell (1894—1935), whose death three years ago was a severe blow to our graphic art. Fridell had scarcely reached the age of forty when he was snatched away by death; his name had just begun to be known and appreciated outside the boundaries of Sweden. He had

soon found his artistic ideals in Seymour Haden and Whistler whose productions he assimilated and gave again with subtle feeling, exquisite taste and a highly personal style. During the last few years of his activity he turned his gaze towards two other great masters, Meryon and Rembrandt. Fridell worked almost exclusively with drypoint, at first with a fragile and somewhat capricious style which, later on, became more austere and robust, bearing witness to his great ambition and deepened mentality. He was a brilliant technicist but his endeavours aimed far above the purely artistic. The world he pictures has fantastic and mystical traits which are altogether foreign to his great precursor, Zorn, the only modern Swedish graphic artist whose name we can mention together with Fridell's. In the great capitals, London and Paris, down at harbours and amid the streets where poverty dwells he found the motifs which appealed most strongly both to his artistic ideals and to his melancholy, bizarre conception of life.

His comrade and friend, Harald Sallberg, is another of the most prominent workers in this circle and, in addition to his purely artistic labours has played a considerable rôle as Assistant at the School of Engraving of the Swedish Academy of Art, and as author of a most reliable handbook on graphic art. Earlier, Sallberg has specialized himself on motifs from his native town, Stockholm, which he has delineated with sober pregnancy and with a good eye both to atmosphere and milieu. During the last few years he has shown, in a series of wood-engravings his gift of healthy renaissance and high artistic culture.

Similar artistic culture is, too, a very distinctive feature of the work signed by David Tägtström and Bull-

Hedlund, both of whom, like Zorn and Fridell, are natives of that ancient seat of art, Dalecarlia. Tägtström's sound spirit reacts most sensitively to the finest and most evanescent impressions, whether he receives them from the sunny landscape of his home-tracts or from the presence of a human being with whom he feels he has affinity. His most admired masters, probably, are Seymour Haden and Daubigny.

Few modern artists probably, either in Sweden or abroad, have sought for style so far back in time as Stig Borglind has done. Like the old masters of copperplate engraving he works over each square millimetre of his plate, minutely, graciously, whether his engravings show us landscape, flowers or still life. Even if he does sometimes approach le précieux, he is master, on the other hand, of technique, displaying in its employment a skill which brings to the light of day a sense of the beautiful we may term subtle.

Freer and more imaginative is Bull Hedlund who, at an earlier epoch, made his name known as a satirical illustrator of the chronicles of the day and who, as a graphic artist, had made good contributions to the adornment of books, inter alia, by a series of vignettes for Anatole France's „Thais". His conception of Nature is distinctively romantic, and he has not remained altogether uninfluenced by the manifestations of sur-realism. Bull Hedlund, as a rule, has employed dry point to give expression to his ideas and dreams.

An artist who works purely and simply on sur-realistic lines is Siri Rathsman.

The severely monumental scenery which surrounds Falun, the capital of Dalecarlia, has been interpreted by Helge Zandén's somewhat hard and mannered, but

effective engravings, and some lithographs interpret the still mightier scenery of Iceland.

The more open and smiling scenery of Central Sweden has found in Reinhold von Rosen a delineator who reproduces its most vital features with tender comprehension. In younger years, Rosen learned of Rembrandt the art of giving space and theme to his work, and it is on these foundations that he has based his productions. Still, in his later work, most often etchings, he endeavours, and attains freer, more lyrical, impressionistic effects, and in them points the way to a new style, the most prominent adept in which, among our youngest graphic artists, is Stig Asberg.

The idyllic pictures presented by the country around Lake Mälar have been interpreted by Knut Janson, an artist of somewhat older date, who has specialized on soft, rich vegetation of impressionistic character.

As far as motifs are concerned, Waldemar Bernhard's production is of wider scope than that of most other Swedish graphists, in so far that he has been ambitious enough to give a panorama, in hundreds of xylographs, of one landscape after another. What he describes in these cuts of his, however, is not Nature in the innermost sense of the term, but, first and foremost architectonic memorials, views of towns, castles, country-seats, churches and other buildings of note. In other words, views of Sweden as conceived and delineated by an artist of weight who sees these monuments, not as isolated erections, but as parts of a natural framework and milieu. Bernhard has given fresh life to the wood-engravings which were so popular in the middle of the nineteenth century, and his quiet plates with their detailed execution occupy a place of their own in modern Swedish graphic art.

Among the graphic artists who devote themselves to the picturing of the Sweden of our days, we must not forget to mention Uno Stallarholm and Ragnhild Nordensten who, in their etchings, give us realistic views from the various centres of Swedish industrialism. Such motifs, however, seem rarely to attract the artists of these times.

Emil Johanson-Thor, an all-round and giffed artist, who is the Director of The School of Engraving of the Academy of Art, and a teacher there, is best known by the genuineness with which he has delineated his native tract, the rich Scanian plains of southern Sweden. In his younger days he was attracted most by the landscape itself; to-day he is drawn to the picturesque villages and the ancient manor-lands whose time-worn buildings have become specially dear to him. In some full-blooded etchings with such motifs Johanson-Thor has attained to a style which is at once intimate and austere and which bears witness to its being, most probably, the highest personal contribution he has hitherto made to graphic art. We see that he has been inspired by Breughel the elder and Miller and that he has based on them work to which he has given his own personality.

The Swedish impressionists, usually pupils of Henri Matisse in Paris, have only exceptionally devoted themselves to graphic work, a thing to be much deplored, as some of them must be reckoned among our most gifted artists. The one who has obtained the most interesting results in this branch, in spite of the fact that he has devoted himself to it but sporadically, is, undoubtedly, Arvid Fougstedt. Fougstedt, who has followed the classic lines laid down by the school of David and Ingres, is, in his portrait- and figure etchings, a force to be seriously reckoned with. Other names that must be mentioned in this

connection are Einar Jolin, Isaac Grünewald, Hilding Linnqvist, Axel Nilsson and Albin Amelin, all of them having executed lithographs with success.

When mention was made of the refined and expert conception of the essence of graphic work which has displayed itself so clearly among the very youngest generation of our artists, our thoughts were directed specially to David Ahlqvist, Stig Asberg and Torsten Holmberg. In their production they all give something which is, in the best sense of the term, national; they are out-and-out lyrical artists with full comprehension of the „stämning" which lies hidden everywhere in the scenery of Sweden. At the same time, they have all displayed such a conscious sense of form that one feels how much is to be expected from their hands.

Swedish graphic art should be judged by the best work it has given us, and measured by this standard, these three at least will, in the future, be counted among those artists who have contributed most to raise its present level of excellence.

Ragnar Hoppe. Ph. D.
Keeper of the Prints and Drawings.
The National Museum, Stockholm.

Before and during the first decade of our Century the Swedish graphic artists worked, separately without any organisation gathering them into societies and associations to take care of Common interests and for joint action in Spreading a knowledge and love of the graphic arts.

In 1910, a score of artists founded the Graphic Society (Grafiska Sällskapet) for the purpose of joining more closely the practisers of etching and engraving, lithography and wood-engraving.

The founding of this Society was soon followed in 1912 by that of the Original Wood Engraving Society (Föreningen Original Träsnitt), when the two eminent artists Miss Harriet Sundström and Mr. Arthur Sahlén gathered together the artists working on wood blocks.

In 1928, ten of our best artists, who had chosen the copper — or zinc — plate on which to express their ideals by means of the etcher's acid, the drypoint needle or the engraver's burin, united in the Etcher's Association (Etsarförbundet).

The Northern Graphic Union, Comprising the three Scandinavian Countries together with Finland and Iceland, on being founded in Copenhagen, in January 1937, the Committee of this Association was composed of two delegates from each country, these being the President and the Secretary of the Central Board of the local Graphic Associations.

For Sweden, these functionaries are Louis Sparre, President, and Emil Johansson-Thor, Secretary.

L. S.

H. R. H. PRINCE EUGEN

277	The Cloud repr. on page 101	Soft ground etch.
278	The Royal Palace, Stockholm	Soft ground etch.

DAVID AHLQVIST

279	Cactus	Etching
280	Potato harvesting	Etching
281	Interior	Etching
282	Barley field	Etching

HJALMAR ARLEMAN, G. S. *)

283	Portrait of Hjalmar Rendahl	Dry point
284	The Charcoal Kilns	Dry point

HJALMAR ASP, G. S.

285	Scanian Village	Lithograph
286	September	Lithograph
287	Rain over the Archipelago	Lithograph
288	Thunderstorm	Lithograph

VALDEMAR BERNHARD, F. O. T., G. S.

289	Skabersjö, Scania	Woodengraving
290	Old Street, Stockholm	Woodengraving
291	Waterfall, Röttle	Woodengraving

*) E. F. Member of Etsarförbundet (Etchers Association)
F. O. T. Member of Föreningen Original Träsnitt (The Original Wood Engraving Society)
G. S. Member of Grafiska Sällskapet (The Graphic Society)

ANNIE BERGMAN, F.O.T., G.S.

292	Mimosa	Woodcut, Coloured print
293	Gösta Ekman as Hamlet	Woodcut, Coloured print
294	Flowers	Woodcut, Coloured print
295	Head of a Girl	Woodcut, Coloured print

SIGGE BERGSTRÖM, F.O.T., G.S.

296	Portrait of Axel Edelstam Esq.	Woodcut
297	Mountain Scenery	Woodcut
298	The Stig Hill	Woodcut Last remaining Copy
299	Rocks and Clouds	Woodcut

ELSA BJÖRKMAN, F.O.T., G.S.

300	Autumn	Woodcut
301	Austria	Woodcut, Coloured print

STIG BORGLIND, E.F., G.S.

302	Summer landscape	Dry point
303	Jay repr. on page 102	Dry point
304	Dead birds	Dry point First State, Edition 6 copies
305	Flora Svecica	Dry point First State, Edition 6 copies

OSSIAN ELGSTRÖM, E.F.

306	Silence carried across the Wilderness by Frost and Snow (The Edda)	Lithograph
307	The Well of Urd (The Edda)	Lithograph
308	Roping in Reindeer	Etching
309	Summer in Lapland	Etching

ALBERT ENGSTRÖM

310	Ancient Tomb, Gotska Sandön	Etching
311	Pines at S:ta Anna, Gotska Sandön	Etching
312	Anchors Gotska Sandön	Etching
313	The Seal Lookout Gotska Sandön	Etching

EDITH FISCHERSTRÖM, F.O.T., G.S.

314	The Shipyard	Woodcut
315	The Ski Day at Holmenkollen	Woodcut, Coloured print

MAJA FJAESTAD, G.S.

316	Letterboxes at a Bridgehead	Woodcut, Coloured print
317	Carnations	Woodcut, Coloured print
318	Birchtrees in Snow	Woodcut, Coloured print

HUGO GEHLIN, F.O.T., G.S.

319	Portrait of the Painter Joakim Skovgaard	Woodcut
320	Consolation	Woodcut
321	The dead Lover	Woodcut
322 a	Madonna	Woodcut
322 b	Annunciation	Woodcut
322 c	The New Year	Woodcut
322 d	Spring	Woodcut

AXEL HAMBORN, G.S.

323	A Shower over the Plain	Etching
324	Farm	Etching
325	Farm on the Plain	Etching

H. HARRYAN, G.S.

326	Ersta Hill	Woodcut
327	A Fishing Village	Woodcut
328	Study	Woodcut

BERTIL BULL HEDLUND, E.F.

329	Crabs	Etching and Dry point
330	Legend	Etching and Dry point
331	The League of Nations	Dry point
332	Vienna Waltz repr. on page 103	Etching and Dry point

MARTIN HELMFRID

333	The Mine at Kantorp	Etching
334	Stockholm from the south-west	Etching
335	Horse resting	Etching

TORSTEN HOLMBERG

336	Near Brotorp	Etching
337	On the Shore of Lake Jäger	Etching
338	On the Shore of Lake Tyven	Etching

HANS JOHANSSON, G.S.

339	Interior	Dry point
340	Ersta Street	Dry point
341	Winter	Dry point
342	Saltsjö Mill	Dry point

EMIL JOHANSON-THOR, E. F.

343	The First Snow	Lithograph
344	December Day	Lithograph
345	The Farmhouse	Dry point
346	Winter repr. on page 105	Dry point

ERNST KÜSEL, G. S.

347	Grazing Cattle	Etching
348	Shepherd-girl	Etching
349	Kids	Etching

EDWARD LINDAHL

350	Egil Skallagrimson	Woodcut
351	Olaf Gulbransson	Woodcut

EVA LÖWSTÄDT-ÅSTRÖM, G. S.

352	The Lonely House	Etching
353	The Olive Tree	Etching

SIRI MAGNUS-LAGERCRANTZ, F. O. T., G. S.

354	Tulips and Hyacynths	Woodcut
355	Marigolds repr. on page 104	Woodcut
356	Tulip in a Watering Can	Woodcut
357	Peonies	Woodcut

GUST. MAGNUSSON, E. F.

358	The Violin Solo	Etching
359	The Artist	Etching
360	The Girl and the Doll	Dry point

THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

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RAGNHILD NORDENSTEN, F.O.T., G.S.

361	Slit-mill, Sandviken	Etching
362	Loading ore, Sandviken	Etching
363	Emptying a martin-furnace, Sandviken	Etching
364	Bessemerblowing, Sandviken	Etching

GERDA NORDLING, F.O.T., G.S.

365	The Shore Line	Woodcut
366	March	Woodcut, Coloured print
367	Zaima	Woodcut, Coloured print

FOLKE PERSSON

368	The Stones, Lundby, Gothemburg	Lithograph
369	City Lights, Otterhellan, Gothemburg	Dry point
370	Snow, Stockholm	Etching
371	The Fly	Etching

SIGRID RATHSMAN

372	Head	Engraving
373	The Roulette	Engraving
374	Women	Engraving
375	Blue Music	Engraving

REINHOLD von ROSEN, E.F.

376	Autumn	Etching
377	View over a Garden	Etching
378	Juniper Bush in the Foreground	Etching
379	The Little Bridge	Etching

SVEN OLOF ROSÉN

380	Stockholm roofs	Dry point
381	In the Central-Station Hall	Dry point
382	The Gravel Pit	Dry point

ARTHUR SAHLÉN, F.O.T., G.S.

383	Tidö Castle	Woodcut, Coloured print
384	The Railway Bridge	Woodcut, Coloured print
385	Portrait of Doctor K. A. Widstrand	Woodcut, Coloured print

ANNA SAHLSTRÖM, F.O.T., G.S.

386	Flax-dressing	Woodcut, Coloured print
387	Harvest	Woodcut, Coloured print

HARALD SALLBERG, E.F.

388	Roofs of Stockholm	Etching
389	The Birdsman's Shop	Etching
390	The Royal Palace, Stockholm	Etching
391	The Etcher repr. on page 106	Dry point

PÄR SIEGÅRD, F.O.T., G.S.

392	Moses	Woodcut
393	The Temptation	Woodcut, Coloured print
394	Saul blinded	Woodcut, Coloured print
395	The Deposition from the Cross	Woodcut, Coloured print

LOUIS SPARRE, G.S.

396	Portrait of Axel Lagrelius, Esq. repr. on page 107	Dry point
397	The Harbour, Stockholm	Dry point
398	Reflections	Etching

UNO STALLARHOLM, E.F., G.S.

399	Capo di Sorrento	Etching
400	Autumnal Landscape	Etching
401	Summer at Grisslehamn	Etching
402	Government Buildings, Stockholm, repr. on page 109	Etching

HJALMAR STRÅAT, F.O.T., G.S.

403	Matts in the Kitchen	Lithograph
404	Tommy picking berries	Lithograph
405	The Ski-Jumper	Woodcut

ELSA STRÖM-CIACELLI, G.S.

406	Sorting fruit	Woodcut
407	Japs	Woodcut

HARRIET SUNDSTRÖM, F.O.T., G.S.

408	French Greyhounds	Woodcut, Coloured print
409	French Greyhound	Woodcut, Coloured print
410	Four Bookplates } repr. on page 108	Woodcuts
411	Four Bookplates }	

AXEL WALLERT, G.S.

412	Eva	Etching
413	The Wine Cart, Rome	Etching
414	In Italy	Etching

BÖRJE VESLEN

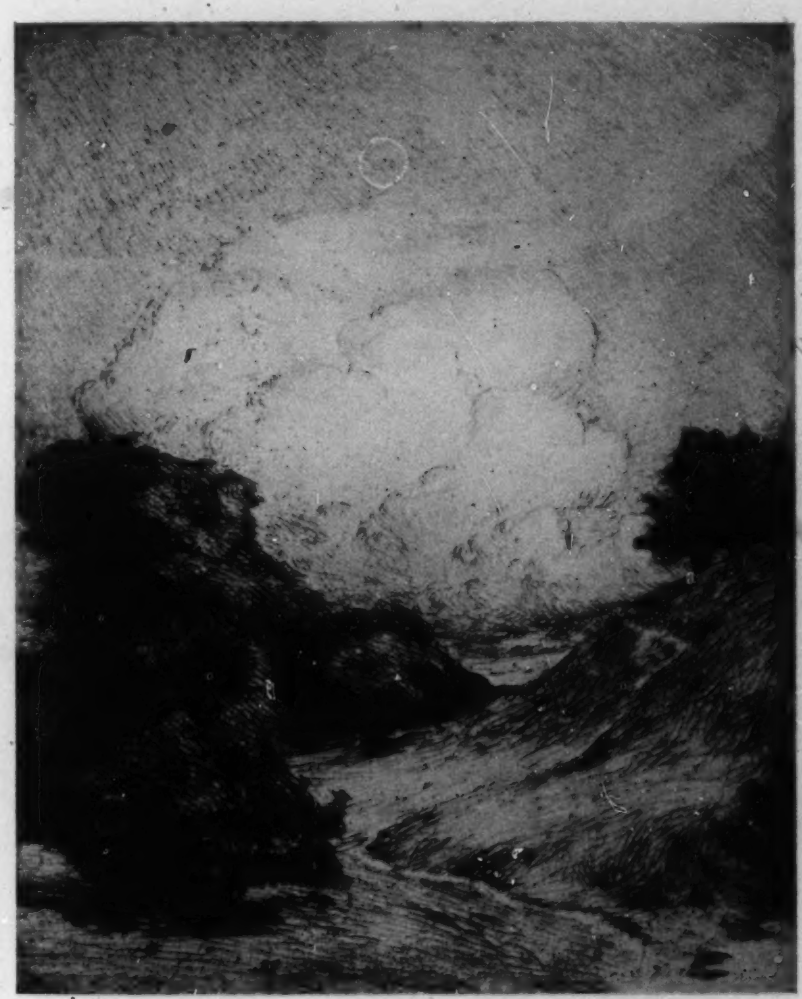
415	The Flight	Dry point
416	Crime Passionel	Dry point
417	Ecce Homo	Dry point
418	Gorge leading to the Sea	Dry point

HELGE ZANDÉN, G.S.

419	The Copper Mine, Falun	Engraving
420	The Abandoned Shaft	Engraving
421	The Old Ore-Crusher	Engraving

STIG ÅSBERG

422	Lake	Etching
423	Early Summer	Etching
424	Sörmland Scenery, repr. on page 110	Etching
425	Barn and Trees	Etching



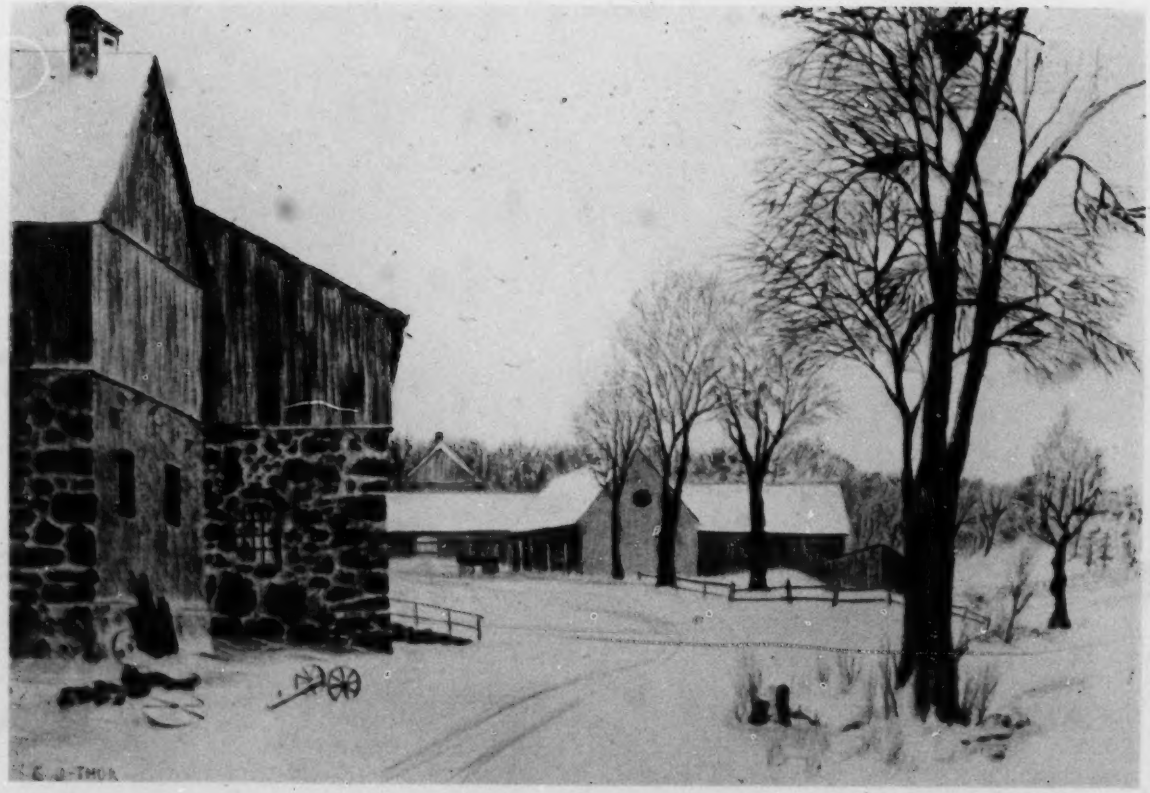
The Cloud, Soft ground etch. H.R.H. Prince Eugen

Jay, Dry point

Stig Borglind

Vienna Waltz, Ething and Dry point — Bertil Bull Hedlund

Marigolds, Woodcut — Siri Magnus-Lagercrantz

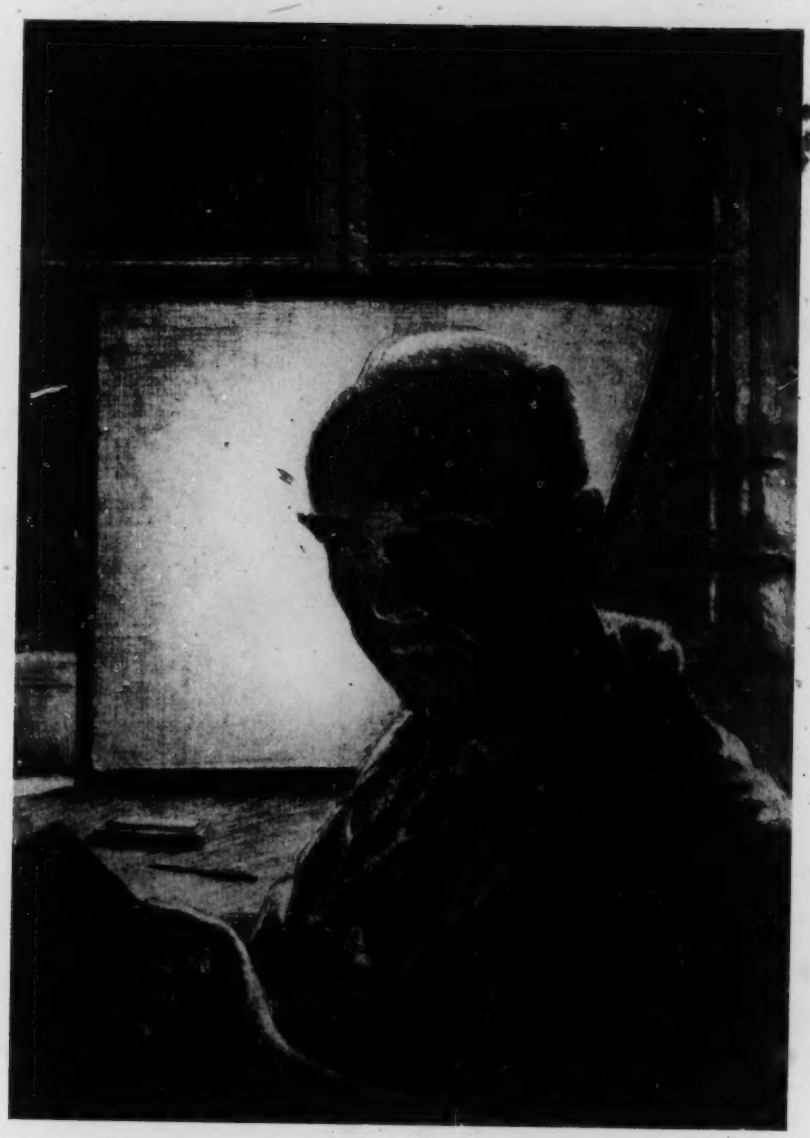


105

Winter, Dry point

Emil Johanson-Thor

SWEDEN



The Etcher, Dry point — Harald Sallberg

Portrait of Axel Lagrelius, Esq., Dry point — Louis Sparre

Four Bookplates, Woodcut — Harriet Sundström

Government Buildings, Stockholm, Etching — Uno Stallarholm

Stig Asberg

Sörmland Scenery, Etching